

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## THE MAPPING OF POWER IN RENAISSANCE ITALY

How did maps of the distant reaches of the world communicate to the public in an era when exploration of those territories was still ongoing and knowledge about them remained incomplete? And why did Renaissance rulers frequently commission large-scale painted maps of those territories when they knew that they would soon be proven obsolete by newer, more accurate information? *The Mapping of Power in Renaissance Italy* addresses these questions by bridging the disciplines of art history and the histories of science, cartography, and geography to closely examine surviving Italian painted maps that were commissioned during a period better known for its printed maps and atlases. Challenging the belief that maps are strictly neutral or technical markers of geographic progress, this well-illustrated study investigates the symbolic and propagandistic dimensions of these painted maps as products of the competitive and ambitious European court culture that produced them.

Mark Rosen is Assistant Professor of Aesthetic Studies at the Edith O'Donnell Institute of Art History at the University of Texas at Dallas. A specialist in the art and cartography of Early Modern Europe, he has published work in *The Art Bulletin*, *Oud Holland*, *Nuncius*, and the *Mitteilungen des Kunsthistorischen Institutes in Florenz*. He was formerly a Fellow of the Medici Archive Project at the Archivio di Stato in Florence, and he has held fellowships from the National Endowment for the Humanities and the Kress Foundation.

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

# THE MAPPING OF POWER IN RENAISSANCE ITALY

PAINTED CARTOGRAPHIC CYCLES  
IN SOCIAL AND INTELLECTUAL  
CONTEXT

MARK ROSEN

University of Texas at Dallas



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## CAMBRIDGE UNIVERSITY PRESS

32 Avenue of the Americas, New York, NY 10013-2473, USA

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107067035](http://www.cambridge.org/9781107067035)

© Mark Rosen 2015

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2015

Printed in the United States of America

*A catalog record for this publication is available from the British Library.*

ISBN 978-1-107-06703-5 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet Web sites referred to in this publication and does not guarantee that any content on such Web sites is, or will remain, accurate or appropriate.

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## CONTENTS

<i>Illustrations</i>	page vi
<i>Acknowledgments</i>	xi
<i>Notes and Abbreviations</i>	xv
INTRODUCTION: THE PAINTED MAP	1
1 A LOST WORLD: MAPS AS DECORATION BEFORE THE SIXTEENTH CENTURY	26
2 WONDERS UNKNOWN TO THE ANCIENTS: MAPS AS DECORATION IN THE EARLY–MID-SIXTEENTH CENTURY	60
3 THE MEDICI GUARDAROBA AND ITS ROLE IN THE FLORENTINE COSMOS	79
4 “ALL THE THINGS OF HEAVEN AND EARTH TOGETHER”: THE GUARDAROBA PROGRAM	90
5 MANUFACTURING A UNIVERSE: THE MEDICI GUARDAROBA AND ITS COSMOGRAPHERS	124
6 THE MAPS OF THE MEDICI GUARDAROBA	166
7 THE GUARDAROBA AND THE LATE CINQUECENTO MAP-CYCLE COMPETITION	195
<i>Appendix: The Curriculum of Don Stefano Buonsignori</i>	211
<i>Notes</i>	213
<i>Bibliography</i>	249
<i>Index</i>	263

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## ILLUSTRATIONS

## COLOR PLATES

- I. Egnazio Danti, *Indostan fuori il Gange*, c. 1573–75, Guardaroba, Palazzo Vecchio, Florence.
- II. Guardaroba, Palazzo Vecchio, Florence, decorated 1563–89.
- III. Egnazio Danti, *Nuova Spagna*, 1565, Guardaroba, Palazzo Vecchio, Florence.
- IV. Egnazio Danti, Indonesia and the Malay Peninsula, 1573, Guardaroba, Palazzo Vecchio, Florence.
- V. Stefano Buonsignori, *La Spagna*, c. 1577, Guardaroba, Palazzo Vecchio, Florence.
- VI. Egnazio Danti, Florida, Cuba, Mexico, and Central America, after 1569 [?], Guardaroba, Palazzo Vecchio, Florence.
- VII. Stefano Buonsignori, *Trogloditica*, 1579, Guardaroba, Palazzo Vecchio, Florence.
- VIII. Stefano Buonsignori, *L'Egitto*, 1578, Guardaroba, Palazzo Vecchio, Florence.

*Color plates follow page xvi*

## FIGURES

- |     |  |        |
|-----|--|--------|
| 1.  | Giacomo Gastaldi, <i>Il disegno della terza parte del Asia</i> (Venice, 1561).   | page 2 |
| 2.  | Detail of Color Plate I.   | 3      |
| 3.  | Sala del Mappamondo, Villa Farnese, Caprarola, decorated 1573–75.  | 5      |
| 4.  | Egnazio Danti, <i>Flaminia</i> (Fig. 7), detail of Julius Caesar's troops on the Via Emilia and the Buoncompagni dragon emblem, 1580–81, Gallery of Maps, Vatican, Rome. | 6      |
| 5.  | Courtyard of Palazzo Vecchio, Florence, detail of cycle of Habsburg views by Bastiano Veronese, Giovanni Lombardi, Cesare Baglioni, and Turino da Piemonte, 1565.        | 8      |
| 6.  | Inscription of Color Plate III.  | 9      |
| 7.  | Egnazio Danti, <i>Flaminia</i> , 1580–81, Gallery of Maps, Vatican, Rome.  | 10     |
| 8.  | Giovanni Antonio Vanosino da Varese, <i>Iudea and Italia</i> , 1573–75, Sala del Mappamondo, Villa Farnese, Caprarola.   | 11     |
| 9.  | Giovanni Antonio Vanosino da Varese, sky map, 1573–75, vault, Sala del Mappamondo, Villa Farnese, Caprarola.   | 12     |
| 10. | Egnazio Danti, <i>Perusini</i> , from Abraham Ortelius, <i>Theatrum orbis terrarum</i> (Antwerp, 1584).  | 16     |

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## LIST OF ILLUSTRATIONS

vii

11.	Martin Waldseemüller, <i>Universalis cosmographia</i> (St. Dié, 1507).	17
12.	Jacopo de' Barbari, <i>Venetie</i> (Venice, 1500).	18
13.	Francesco Grisellini, <i>China, India, the Pacific, and the Americas</i> , 1762, Sala dello Scudo, Doge's Palace, Venice; room's maps originally decorated 1549–53 following the designs of Giacomo Gastaldi.	19
14.	Giovanni Antonio Vanosino da Varese, <i>America</i> , 1573–75, Sala del Mappamondo, Villa Farnese, Caprarola.	20
15.	Paolo Forlani, <i>La descrizione di tutto il Peru</i> (Venice, c. 1562).	21
16.	Antonio Santucci delle Pomerance, armillary sphere, 1588–93, Museo Galileo, Florence.	29
17.	Ebstorf Mappamundi, c. 1280–1300, facsimile after original destroyed in World War II.	38
18.	Richard of Haldingham and Lafford, Hereford <i>Mappamundi</i> , c. 1300, Hereford Cathedral.	40
19.	Catalan sea chart, mid-fifteenth century, Biblioteca Estense Universitaria (Carte Natutica C.G.A.5.b), Modena.	41
20.	Fra Mauro, <i>Mappamundi</i> , c. 1446–53, Biblioteca Marciana, Venice.	42
21.	Leonardo da Vinci, <i>Plan of Imola</i> , 1502, Royal Library, Windsor Castle.	52
22.	Lucantonio degli Uberti [?], <i>View of Florence with a Chain</i> , c. 1480s [?], woodcut after lost engraving by Francesco Rosselli.	53
23.	Piero del Massaio, <i>Florentia</i> , 1456, from manuscript of Jacobus Angelus's translation of Ptolemy's <i>Cosmographia</i> (fol. 132v).	54
24.	Giorgio Vasari, <i>Siege of Florence</i> , 1560–61, Sala di Clemente VII, Palazzo Vecchio, Florence.	56
25.	Erhard Reuwich, <i>View of Venice</i> , section of colored woodcut from Bernhard von Breydenbach, <i>Peregrinationes in Terram Sanctam</i> (Mainz, 1486), Biblioteca Marciana, Venice.	57
26.	West wing, Third Loggia, Vatican Palace, Rome.	76
27.	Giovanni Antonio Vanosino da Varese, after cartoons by Étienne Dupérac, <i>Asia Minor</i> , 1562–65, west wing, Third Loggia, Vatican Palace, Rome.	77
28.	Diagram of third floor of the Palazzo Vecchio, Florence.	81
29.	Palazzo Vecchio, Florence, north façade.	82
30.	Cancelleria, Palazzo Vecchio, Florence.	82
31.	Salone dei Cinquecento, Palazzo Vecchio, Florence.	83
32.	Bricked-in doorway behind cabinet with map of <i>L'Italia</i> , north wall, Guardaroba, Palazzo Vecchio, Florence.	84
33.	Doorway behind map of <i>Armenia</i> , southeastern corner, Guardaroba, Palazzo Vecchio, Florence.	84
34.	Late-nineteenth-century photo of Guardaroba taken between the restorations of 1865–70 and 1908–09.	85
35.	Studiolo of Francesco I, Palazzo Vecchio, Florence, decorated 1570–75.	88
36.	Tribuna, Uffizi, Florence, begun 1584.	89

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

viii

## LIST OF ILLUSTRATIONS

- |     |   |     |
|-----|---|-----|
| 37. | Egnazio Danti [?], emblem of Grand Duke Cosimo I de' Medici, title page of <i>Primo volume dell'uso et della fabbrica dell'astrolabio con la giunta del planisfero del Rojas</i> (Florence: Giunti, 1569).                                  | 99  |
| 38. | Giorgio Vasari, <i>The Muse Calliope</i> , 1555–56, Scrittoio of Duke Cosimo, Palazzo Vecchio, Florence.  | 100 |
| 39. | Reconstruction of Lorenzo della Volpaia's planetary clock, Museo Galileo, Florence.   | 105 |
| 40. | Domenico Ghirlandaio, <i>Six Roman Exemplars and Votive Image of St. Zenobius with SS. Eugenius and Crescentius</i> , 1482–83, Sala dei Gigli, Palazzo Vecchio, Florence, with view of doorway completed in 1589 and leading to Guardaroba. | 107 |
| 41. | Cristofano dell'Altissimo, <i>Portrait of Christopher Columbus</i> , 1556, Uffizi, Florence.  | 108 |
| 42. | Studiolo of Federico da Montefeltro, c. 1472–76, Palazzo Ducale, Urbino.  | 111 |
| 43. | Portrait of the Museum of Ferrante Imperato, from Ferrante Imperato, <i>Dell'istoria naturale</i> (Naples, 1599).   | 113 |
| 44. | Tesoretto, 1559–61, Palazzo Vecchio, Florence.  | 117 |
| 45. | Il Poppi (Francesco Morandi), <i>Prometheus with Mother Nature</i> , 1570–75, Studiolo of Francesco I, Palazzo Vecchio, Florence.   | 121 |
| 46. | Egnazio Danti, <i>L'isole moluche con l'altre circu[m]vicine che producano le gioie et le spetierie</i> , 1563, Guardaroba, Palazzo Vecchio, Florence.  | 133 |
| 47. | Egnazio Danti, <i>L'ultime parti note nel Indie Occide[nta]li</i> , 1564, Guardaroba, Palazzo Vecchio, Florence.  | 137 |
| 48. | Egnazio Danti, terrestrial globe, 1564–68, Guardaroba, Palazzo Vecchio, Florence.   | 138 |
| 49. | Egnazio Danti, <i>Parte del India dentro al Gange hoggi detta Indostan</i> , 1575, Guardaroba, Palazzo Vecchio, Florence.   | 140 |
| 50. | Egnazio Danti, <i>China</i> , 1575, Guardaroba, Palazzo Vecchio, Florence.  | 140 |
| 51. | Egnazio Danti, <i>Arabia</i> , 1575, Guardaroba, Palazzo Vecchio, Florence.   | 141 |
| 52. | Egnazio Danti, the Caribbean Sea and Northern Colombia and Venezuela, after 1569, Guardaroba, Palazzo Vecchio, Florence.  | 142 |
| 53. | Egnazio Danti, Primum Mobile instrument, 1568, Museo Galileo, Florence.   | 144 |
| 54. | Egnazio Danti, astronomical quadrant, 1572, façade of Santa Maria Novella, Florence.  | 145 |
| 55. | Egnazio Danti, equinoctial armillary sphere, 1574, façade of Santa Maria Novella, Florence.   | 145 |
| 56. | Bartolomeo Passerotti, <i>Portrait of Egnazio Danti</i> , c. 1576–78, Musée des Beaux-Arts, Brest.  | 149 |
| 57. | Gallery of Maps, Vatican, Rome, 1580–81.  | 151 |
| 58. | Stefano Buonsignori, polyhedral sundial, 1587, Museo Galileo, Florence.   | 155 |
| 59. | Stefano Buonsignori, <i>La Francia</i> , c. 1576, Guardaroba, Palazzo Vecchio, Florence.  | 156 |
| 60. | Stefano Buonsignori, <i>Florentini Domini</i> , engraving (Florence, 1585; second state, closely following 1584 original).  | 157 |



Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

61.	Stefano Buonsignori, <i>Nova pulcherrimae civitatis Florentiae topographia accuratissime delineata</i> , engraving (Florence, 1584).	158
62.	Detail of Figure 61: Self-portrait of Stefano Buonsignori.	158
63.	Ludovico Buti, after designs by Stefano Buonsignori, <i>Florentini Domini</i> , 1588–89, Terrazzo delle Matematiche, Uffizi, Florence.	160
64.	Stefano Buonsignori, <i>Affrica</i> , 1579, Guardaroba, Palazzo Vecchio, Florence.	168
65.	Egnazio Danti, <i>Livonia et Lituania</i> , c. 1565, Guardaroba, Palazzo Vecchio, Florence.	170
66.	Egnazio Danti, <i>Moschovia</i> , c. 1565, Guardaroba, Palazzo Vecchio, Florence.	171
67.	Detail of Figure 66.	172
68.	Abraham Ortelius (after Anthony Jenkinson), <i>Russiae, Moscoviae et Tartariae descriptio</i> (Antwerp, 1570).	173
69.	Egnazio Danti, <i>I[sola] di San Lorenzo</i> , 1565, Guardaroba, Palazzo Vecchio, Florence.	174
70.	Egnazio Danti, <i>Parte di Buona Speranza</i> , c. 1565, Guardaroba, Palazzo Vecchio, Florence.	175
71.	Giacomo Gastaldi, <i>Descrittione dell’Africa</i> (Venice, 1564).	176
72.	Egnazio Danti, <i>Natolia I</i> , c. 1564–65, Guardaroba, Palazzo Vecchio, Florence.	178
73.	Egnazio Danti, <i>Natolia II</i> , 1565, Guardaroba, Palazzo Vecchio, Florence.	179
74.	Giacomo Gastaldi, <i>Natolia et Caramania</i> (Venice, 1564).	180
75.	Egnazio Danti, The Amazon Basin and part of Brazil, after 1569 [?], Guardaroba, Palazzo Vecchio, Florence.	181
76.	Egnazio Danti, Subequatorial South American interior, after 1569 [?], Guardaroba, Palazzo Vecchio, Florence.	182
77.	Stefano Buonsignori, <i>Parte dell’Agisimba</i> , 1580, Guardaroba, Palazzo Vecchio, Florence.	185
78.	Stefano Buonsignori, Chile and the Straits of Magellan, c. 1585–86, Guardaroba, Palazzo Vecchio, Florence.	186
79.	Abraham Ortelius (after Charles de l’Escluse), <i>Regni Hispaniae post omnium editiones locumplexissima descriptio</i> (in Ortelius, <i>Theatrum orbis terrarum</i> [Antwerp, 1570]).	188
80.	Abraham Ortelius, <i>Aegypti recentior descriptio</i> (in Ortelius, <i>Theatrum orbis terrarum</i> [Antwerp, 1570]).	189
81.	Gerard Mercator, detail of Polar Regions, <i>Nova et aucta orbis terrae descriptio ad usum navigantium emendatè accommodata</i> , detail (Duisburg, 1569).	191
82.	Stefano Buonsignori, The Polar Regions North of Greenland, c. 1586, Guardaroba, Palazzo Vecchio, Florence.	192
83.	Library, Abbey of San Giovanni Evangelista, Parma, painted 1574–75.	198
84.	Giovanni Antonio Vanosino da Varese, <i>World Map</i> , 1573–75, Sala del Mappamondo, Villa Farnese, Caprarola.	199
85.	Sala Bologna, 1574–75, Vatican Palace, Rome.	200

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

x

## LIST OF ILLUSTRATIONS

- |     |  |     |
|-----|--|-----|
| 86. | Unknown artist (Lorenzo Sabatini?), <i>View of the City of Bologna</i> , 1574–75, Sala Bologna, Vatican Palace, Rome.  | 201 |
| 87. | Giovanni Antonio Vanosino da Varese, sky map, 1574–75, vault, Sala Bologna, Vatican Palace.  | 202 |
| 88. | Anton van den Wyngaerde, <i>View of Zaragoza</i> , 1563, National-Bibliothek, Vienna.  | 203 |
| 89. | Vault, 1580–81, Gallery of Maps, Vatican, Rome.  | 204 |
| 90. | Giovanni Antonio Vanosino da Varese, after cartoons by Egnazio Danti, double-hemisphere <i>mappamundi</i> , 1580–82, corner of west and north wings, Third Loggia, Vatican Palace, Rome. | 205 |
| 91. | <i>The Mediterranean Basin in 1535</i> , tapestry, 1740 (woven following Jan Cornelisz. Vermeyen's c. 1549–54 cartoon), Reales Alcazares y Jardines, Seville.                            | 207 |
| 92. | Giovanni Stradano, <i>America</i> , from the <i>Nova Reperta</i> series (Florence, late 1580s).  | 209 |

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

## ACKNOWLEDGMENTS

This book could not have been completed without the assistance, advice, support, and patience of colleagues, friends, and loved ones. I want to begin by thanking the departments and institutions that helped make possible my dissertation, “The Cosmos in the Palace: The Palazzo Vecchio Guardaroba and the Culture of Cartography in Early Modern Florence, 1563–1589”: the History of Art Department at the University of California, Berkeley; the Samuel H. Kress Foundation and the Kunsthistorisches Institut in Florence, for a two-year predoctoral residential fellowship; and the Fondazione Roberto Longhi in Florence for a predoctoral fellowship year. My dissertation supervisors at Berkeley, Loren Partridge and Randolph Starn, strongly encouraged my interest in cartography and heavily influenced the direction the project took. I am deeply grateful for their support and the high standards they demanded of me. During the writing of the dissertation, Elizabeth Honig read every word carefully and offered dozens of meaningful suggestions broadening the study beyond Italy. Roger Hahn not only read many drafts of my work but sat down with me regularly to chat about the history of sixteenth-century science. The late David Woodward offered generous words of encouragement during the formative stages of the project. I also cannot thank enough Julian Gardner and Christa Gardner von Teuffel, who came to Berkeley for a semester of teaching while I was a grad student and who have served as wise counselors and guardian angels ever since.

Appropriately for a book that concerns collecting and the organization of knowledge, this study depended largely on libraries and archives. Many have warmly welcomed my research: the Biblioteca Laurenziana, Biblioteca Marucellana, Biblioteca Nazionale Centrale di Firenze, Comune di Firenze, and Museo Galileo, all in Florence; the archives supervised by Don Roberto Donghi at Monte Oliveto Maggiore; and the Bancroft and Earth Sciences libraries of the University of California, Berkeley. The Kunsthistorisches Institut in Florence deserves special acknowledgment for serving as my center of operations for much of the research for this book; I thank my many past colleagues there as well as former director Max Seidel and current directors Alessandro Nova and Gerhard Wolf.

This book began to take shape during a National Endowment for the Humanities Postdoctoral Fellowship at the Medici Archive Project, which

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

allowed for additional work in the project's home, the Archivio di Stato of Florence. My understanding of documentary materials and their interpretation was greatly shaped during my two years at the project through discussions with my colleagues: Lorenzo Allori, Maurizio Arfaio, Sheila Barker, Elena Brizio, Stefano Dall'Aglio, Francesca Funis, Lisa Kaborycha, and Brian Sandberg. I especially want to thank the project's director, Alessio Assonitis, for dozens of things, among them running the project with extreme skill, advising on questions of paleography and translation, and keeping me in the loop both during and after my time in Florence.

While writing this book, parts of my research concerning Cinquecento cartography in Florence have been published in other forms in *Nuncius*, the *Archives internationales d'histoire des sciences*, and the *Mitteilungen des Kunsthistorischen Institutes in Florenz*; I wish to thank the editors and editorial staffs of all three journals, who helped strengthen some of the ideas that eventually made their way into this study.

Among those friends and colleagues who have influenced my thinking in this book, and with whom I have shared many good times, are: Federica Amiraglio, Niall Atkinson, Irene Backus, Meryl Bailey, Karen-edis Barzman, Diana Bullen Presciutti, Sarah Cree, Surekha Davies, Francesca Dell'Acqua, Felicia Else, Beate Fricke, Stefan Fritsch, Ryan Gregg, Katherine Ibbett, Janna Israel, Tobias Kämpf, Jessica Keating, Jeanette Kohl, Alexandra Korey, Anne Leader Guether, Evelyn Lincoln, Jessica Maier, Lia Markey, Tim McCall, Florence Moly, Steven Ostrow, Katie Poole-Jones, Patricia Reilly, Sheryl Reiss, Denis Ribouillault, Sean Roberts, Marco Ruffini, Alessandra Russo, Thomas B. Settle, Zur Shalev, Daniel Stolzenberg, Eve Straussman-Pflanzer, Emmanuelle Vagnon-Chureau, Ittai Weinryb, and Nadia Zonis. Susanna Myers and Gerry Pampaloni have been generous hosts during several research trips to Florence. Allie Terry-Fritsch deserves a category of her own, as friend, scholar, traveling companion, photographic consultant, and party planner. I'm fortunate that our research periods in Florence regularly overlapped, and I owe her more than a few *aperitivi* for her insightful comments on my work.

At the University of Texas at Dallas, I have been fortunate to have additional research support from Dean Dennis Kratz and the School of Arts and Humanities. Richard Brettell has been a force for good and a generous inspiration to everyone on the faculty at UTD, and has been all I could have hoped for as a mentor, colleague, and friend during my first years in North Texas. Among my peers at UTD and elsewhere in North Texas who have shaped the book, I'd especially like to thank Babette Bohn, Amy Freund, Charles Hatfield, Jessica Murphy, Lisa Pon, Eric Schlereth, Charissa Terranova, Mary Vaccaro, Michael Wilson, and the many graduate and undergraduate students I have taught at UTD.

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

In bringing this project to the finish line, the team at Cambridge University Press has been straightforward and clear at every stage of the process. The acquiring editor, Beatrice Rehl, grasped the scope and aims of the book as well as any reader, helping to clarify and improve its current shape. Asya Graf and Isabella Vitti then saw it through the editing process with skill and nimbleness, and copy editor Laura Lawrie helped clean up the final manuscript. I'd also like to thank the sharp insights of the book's two readers for the Press, Louis Waldman and Maryanne Horowitz, who allowed their names to be known to me as I reviewed their critiques and suggestions. I want to gratefully acknowledge two foundations for assisting with publication expenses: the Renaissance Society of America, who granted the project a Samuel H. Kress Foundation Fellowship in Renaissance Art History; and the Sixteenth Century Society and Conference, who awarded the manuscript its inaugural SCSC Founders Prize.

Finally, the amount of patience and understanding – not to mention support (emotional and otherwise) – shown by my family made this book possible. The first art history book I ever read was an old edition of Janson's *History of Art* that my mother, Frances Rosen, kept around from her college years, and I think I owe my early love of the subject (not to mention film) to her. I doubt that I could have pursued my graduate studies without the encouragement of Ivan and Julie Rosen, who have been steadily supportive throughout. Susan and Joseph Miller have been an important part of my life for longer than I've studied the history of art and have been the greatest in-laws I could imagine. My sister Karen and her husband Andrew Kanter have always been there when I needed them and were a welcoming home-away-from-home in London when I needed a few days away from researching in Florence.

With good humor and a sense of adventure, my wife Emily Wise Miller has offered wise council and warm companionship during the long periods of researching and writing this book. The ways of academics may puzzle her at times, but she's been game for everything else, and her patience and perspective have always kept me grounded. This book is dedicated with much love to her, and to our children, Theo and Hannah.

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-06703-5 - The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context

Mark Rosen

Frontmatter

[More information](#)

---

## NOTES AND ABBREVIATIONS

Unless otherwise indicated, all translations are my own. For the archival documents, standard terms are shortened (fol. for folio, fil. for *filza*) and the following abbreviations are used to refer to collections housed within the Archivio di Stato of Florence (here denoted as ASF):

CRSGF = Corporazioni Religiose Soppresse dal Governo Francese

DGA = Depositeria Generale Antica

FM = Fabbriche Medicee

GM = Guardaroba Medicea

MM = Miscellanea Medicea

MP = Mediceo del Principato

SFF = Scrittoio delle Fortezze e Fabbriche